

THE NEW NEGLIGEEES

Graceful Designs at All Sorts
of Prices.

KIMONOS HIGH IN FAVOR.

Special Designs for the Traveller
by Steamship.

Hot Weather Gowns of Sheer Stuff in White or Flowered Designs—Empire Robes Elaborately Hand Embroidered—Sleeve and Skirt Models Made for House Wear—Some in Fine Linen Effects—Ribbed Trimmed Novelties—Negligee Coats of Heavy Striped Silk—The Linings.

Perhaps before now the summer negligee has taken on forms as delectable as those displayed this season, but a round of the shops inclines one to a contrary theory. The cheap matinees and robes are daintier than usual, the costly matinees and robes are more exquisite than ever, and whether a woman buys the "wrapper" or the "confection" there is no excuse nowadays for



WHITE MOUSSELINE OVER ROSE. Her investing in a negligee that is not pretty and becoming.

Among the less expensive negligee robes the kimono ranks first by force of numbers, but in many instances it is a modified kimono, retaining the loose lines, the picturesque sleeves, but fastening across with knots of ribbon or buttons and loops and falling straight in a manner more snug and trim than the usual loose kimono worn without the sash which, in the Japanese version, gives the garment shapelessness and tidiness. The kimono is to be found in all materials from lawn to silk, and some of the flowered stuffs in dimity, lawn and China silk make most picturesque garments. Some attractive robes of the



kimono class are also made from a sort of flowered cretonne, soft but heavier than the ordinary cottons and still washable.

Slightly heavier are robes more or less on the same lines but made up in albatross or French flannel. It is to these garments that the European traveller returns; for on steamer and abroad one is likely to need something warmer in the way of negligee than lawn or unlined China silk.

For summer wear the negligee fastening trimly down the front is preferable by far to the carelessly donned kimono, for the voyage to and from the bathroom entails frequent encounters with fellow passengers.

One woman who goes back and forth to London every summer always has made for herself a negligee of light blue or pink French flannel, fastening straight down the front, semi-fitting at sides and back, held in by a big cord after the manner of a man's bath robe, finished on all the edges by buttonhole scalloping in white and



EMBROIDERED LINEN. made with a wide collar or with a soft white lined hood which may be drawn over the head to hide dishevelled hair or crimping pins. Instead of the embroidered scalloped edge a wide band of silk braid might finish such a gown effectively and the robe is a most practical one for the European traveller.

A hem or band of dainty flowered silk

or ribbon borders the edges of some of the simple robes in albatross, challis or French flannel. One of these loose room gowns was in delicate blue French flannel, bordered by a four inch band of lovely soutache embroidery applied by hand and matching the flannel in color, while under the edges, showing but slightly save in the loose slashed sleeves, was a three inch frill of valenciennes.

Deep lingerie collars beautifully embroidered and inset with lace give a touch of daintiness to certain robes of albatross otherwise severely simple, and hand embroidered bands of plain silk or broadcloth border some of the more expensive robes in lightweight wool of delicate hue. Occasionally one finds a boudoir gown of chiffon broadcloth in light tone made and trimmed after some one of the fashions already indicated.

The inexpensive negligee gown for hot climates is, however, of sheer stuff and usually white or flowered in delicate colors on a white ground. For these models

ing number of the dainty and costly garments are now sold, and all women view them with lingering admiration. Of the exquisite lingerie models prodigally trimmed with inset lace and hand embroideries we have already spoken. They are the most costly of their class on account of the handwork lavished upon them, but more striking effects are obtained in delicately flowered chiffons and silk mousselines, soft satin finished silks, crepe de chine and similar materials.

No amount of work is considered too extravagant for the embellishment of some of these models, though the outlines are usually simple and there is less exaggerated fluffiness than was once a feature of the pretensions negligee. Adorable little Empire robes are made of crepe de chine with short waisted body softly draped around the shoulders and cut with demi-closetage. The sleeves were soft, loose puffs, the skirts fell in full, soft, clinging folds from a girdle and opened at times to show a lace trimmed petticoat. Val-

ent negligees often attain the acme of daintiness and charm, being hand embroidered, hand tufted, profusely trimmed in real lace and indescribably lovely of design. The loose short saques falling from a yoke is perhaps the preferred shape, but it varies greatly in length and lines, and many longer saques or coats are shown in the wonderful imported negligees. One beautiful coat was quite long, perhaps half length, and fell in loose clinging lines, negligee but slightly defining the figure. It was of the finest batiste intricately inset with lace and hand embroidered so that but little of the plain surface was in evidence. Around the shoulders was draped a soft fishlike arrangement of lace trimmed and embroidered batiste whose long scarf ends knotted in front and fell quite to the bottom of the coat. Another lingerie negligee coat of the same extravagant class was built on empire lines with embroidered bolero, short waist line and soft skirts falling from under the little bolero. Similar effects of line and shaping are

on each side this little bolero, ending in a huge embroidered scallop or rounded point, and in the back were three of the big scallops, the central one being the shortest, so that the bottom line sloped upward from front to middle back.

This bolero was loose fitting and from under its edge fell a deep frill of valenciennes reaching a little below the natural waist line. Short kimono or frill sleeves were of the lace and there was a throat finish of the valenciennes, with the inevitable knots of ribbon.

Delightful little negligee sacs, loose and reaching only to the waist line, are made of soft, heavy striped silks in one tone effect—a dull stripe alternating with one of satin finish. These are finished around the neck, down the fronts, around the bottom and on the bottom of the short kimono sleeves by large butterflies of fine, cobwebby lace, set into the edge with ring touching ring, so that they form a continuous border. A tiny waistcoat-like line of lace frills is set in the front,



A NEGLIGEE OF TUCKED BLUE CREPE AND LACE AND A SECOND OF SPRIGGED NET WITH PINK MOUSSELINE DRAPERY.

aside from the kimono, variations upon the Empire theme are perhaps most numerous, wide liberty satin ribbons run through wide embroidery beading serving as a girdle and giving to the models more trimness than is common to robes loose from the shoulder. The flowered muslin negligees are as a rule little trimmed save for frills of valenciennes lace to soften the edges and fluttering knots and bows of ribbon, but the white lingerie negligees are often most elaborate of design, inset with lace or embroidery, lavishly tucked, hand embroidered, etc. The very fine and elaborate models of this sort are usually worn over a soft silk slip or lining, but this is not always the case.

Among the simpler white negligees are many of fine barred stuffs or dotted awies, which call for less trimming than plain sheer materials and stand laundering well. A robe of white dotted awies trimmed simply by embroidered scallops in pink of blue on all the edges and by ribbons matching the embroidery has a dainty French air. One may have the scalloped done by machine if hand work is out of the question, though of course the latter is preferable.

Narrow hems of color finishing the edges of a white robe are another trimming which gives a smart effect for little labor and expense, and the narrow colored hems repeating the most prominent color of the flower design are extremely pretty upon flowered muslin robes. This same idea is embodied in flowered silk robes and matinees also, the material in such models being usually accented plaited with narrow hem of the flower color bordering all the edges. For women who wear only black and white, matinees and robes of this type are particularly dainty, being made up in white material dotted or flowered, in a tiny design of black, bordered by narrow black hems and having knots of two inch black ribbon tucked among the frills of sleeves, fronts and collar.

Of very elaborate negligee gowns there are innumerable striking examples, and although these expensive confections are for a comparatively small class an am-

pleness frills bordered all the edges and hand embroidery in self color almost entirely covered the little bodies and climbed up the skirt far above the knees. There is extravagance, if you will, yet the general effect was of a simple and graceful negligee easily thrown on and off and not too pretentious for general wear.

More on the tea gown order are such models as the one sketched here, with its very wide scarfs of the softest and lightest weight pink satin plaited on the shoulders and falling in long lines front and back over a lace trimmed robe of flowered silk net.

The saque and skirt idea has taken firm hold of the minds of the negligee designers

worked out in the sae and skirt matinees of chiffon, soft silk, etc., and other designs, less complicated but none the less charming, are many. One practical model, pictured here, was of a very soft pink satin surface silk with tiny self-tone dots sprinkled thickly over its surface.

The clinging, graceful skirt was accented plaited and entirely untrimmed, while the short, loose sae was not extravagantly trimmed though most attractive. There was a deep, shaped collar of hand embroidered batiste in the creamy "antique" coloring and texture, softened by a little lace, and the sleeves were delightful little affairs with their kimono like caps of silk and undersleeves formed by puffs of valenciennes above cuffs of embroidered batiste and lace frills. The way in which the ribbon was applied to these sleeves and the sae front had much to do with the coquetry of the sae; and, indeed, skilful and artistic handling and placing of ribbon is one of the most important details of the pretty negligees and will seldom even a very simple model from commonplace.

Notice, for instance, the ribbon upon one of the lingerie matinees included among our sketches. The model, though exquisite in materials was comparatively simple of construction—a full, waistlength sae and short kimono sleeves falling from a yoke of handsome Irish lace. The body of the sae and the sleeves were inset with horizontal lines of valenciennes insertion and bordered by valenciennes frills. Across the shoulder at the armhole line was folded soft pink liberty ribbon finishing with a coquettish knot at front and back, and at the throat was a knot of ribbon whose ends descended to second knot posed a little lower in front which fell with fluttering ends.

This same model is made up in silk and crepe de chine as well as in lingerie.

Sleeve by sleeve with this saque was shown another which was peculiarly attractive but whose construction will be better understood by study of our sketch than by description. The body of the saque was a loose lingerie bolero exquisitely hand embroidered. At the bottom of the fronts

with knots of satin ribbon tucked among the lace.

The striped one tone silks are also used for longer negligee saques or tea coats, and striped effects in crepe and satin, gauze and satin, chiffon and satin, etc., are also used by the designers of negligee saques and coats. Sometimes these are in one tone coloring, but often they are flowered, and one of our cuts shows a delightful tea coat of striped white silk mousseline and satin, the mousseline flowered in delicate pink and yellow. This loose, rather long coat, slightly defining the figure for all its loose-

ness, had running around the neck and bordering the fronts a broad band of very handsome heavy lace, edged by narrow valenciennes frills. The broad cuff of the flowing elbow sleeves was of the same lace. Aside from this there was no trimming save cleverly tied and posed knots of delicate green liberty satin. A loose, full lining of

heavy white chiffon formed a foundation for the striped material.

Lovely, long, loose coats or tunics of lace or net over soft girdled robes of chiffon, mousseline or crepe are in great favor among the Parisian designers of negligees, and the prices of some of these models are really appalling. Embroidered net forms the material of some very attractive separate matinees too.

A particularly good model of this sort had a yoke of cream net heavily embroidered, to which were attached the short full body of the sae and the short full kimono sleeves. These were made from net flouncing with embroidered scallop edge and heavy embroidered design above, the whole having much the look of hand embroidery. A full lining of pink chiffon and knots of pink liberty ribbon relieved the creaminess, or rather the tone which was deeper than cream, yet hardly as scori.

Another embroidered net matinee was composed entirely of embroidered net frills overlapping and running downward to points, front and back. The short kimono sleeve, also of frills, so falls in with the body of the sae that the effect is almost that of a little cape rather than of a sae. Around the neck and down the fronts are set lace medallions placed so closely together as to form a continuous border, and each medallion is framed in a line of quilled pink baby ribbon. The lining is of pink India silk.

THE NEED OF GLASSES.

Why and When They Should Be Put On—Sign in Old Age.

In many of the headache cases which an oculist is called on to investigate the vision is very good. In fact, says a writer in the Medical Brief, it is what we call normal, or 20-20.

The trouble in these cases is the astigmatism, which is an uneven curvature of the front of the cornea. That is, one meridian, say the horizontal, is more curved than the other, the perpendicular.

For these cases a cylindrical glass is what is required to equalize things. A glass of this nature refracts only in one meridian. By wearing proper glasses these cases are relieved of their headaches. It is not that the sight is improved very much, or even at all in some, but it relieves the eye strain.

Astigmatism is supposed to be caused by the unequal pressure of the eyelids on the cornea. This is corneal astigmatism. We may also have astigmatism of the lens of the eye, which is not so common.

It is most important for these people to wear the glasses straight, so that the lenses are not tilted. If they are on wrong, it is as bad as if no glasses were worn.

People who get to be 45 years old and have never had any trouble with their eyes find that in the evening, when reading their eyes get tired and they become sleepy.

The book has to be held a little farther off to see the letters, and a little later in what is called presbyopia, or old sight.

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The condition of presbyopia is physiological and not pathological. The muscles which move the lens so as to make the focus for reading distance lose their power. Their place is supplied by the glass.

It is necessary always to test persons first for distance to see if they are far sighted. If they are, the far sighted glass is added to what may be needed for reading. That is, a person who is not either near sighted or far sighted as 45 will require a +1D glass to read with. If they were far sighted, say +2D, they would need a +3 to read with.

If a person were near sighted, say -2D, the condition is different.

The person who at 45 uses -2D for distance needs only a -1D to do near work with, and at 50 years needs no glasses at all for close work. Every five years from 45 on a person needs a +1D in reading distance. At 55 this same person would still be using the -2D for distance and +1D for near.

We come across people 50 or 60 years old who say they never use glasses, and see as well as ever for distance and near.

This is easily explained. One eye is neither far sighted nor near sighted, and the vision good for distance. The other is near sighted and is used for near work. Of course these two eyes never can focus together.

When a person has astigmatic troubles it is not necessary to wear glasses all the time. To use them for close work may be enough. If, however, the headaches continue when a person is walking or sitting around the house it will be necessary to make constant use of them. In other words, any time a person has headaches wear the glasses. The amount of astigmatism often changes, and sometimes very quickly—that is, in a few months. It may get less or it may increase. For this reason a person might have headaches six months after getting glasses and wearing them all the time properly. The change in the cornea would explain the whole trouble.

COSMETICS OF OLDEN TIMES.

Artificial Aids in Preserving the Complexion—Rouges and Hair Dyes.

The beauties of the past evidently did not believe that the best cosmetics lie in "the merry heart that maketh a cheerful countenance," for they depended very largely upon artificial aids in the preservation of the complexion.

The Empress Poppo kept 100 asses to supply her bath of milk, says the Spaniards, and always retired with a mask or poultice of bread and milk upon her face at night. Over this a bladder was drawn to exclude the air. The eyebrows of the Roman beauty were

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stipped with black to resemble the "ox eyed Juno"; they were decorated with paints and sprinkled with perfumes, and wore a quantity of false hair, or dyed of their own according to the prevalent style of the time.

The Greek lady had a retinue of retiring maids who rubbed out the wrinkles and shaded the face with red and white paints, tinted her eyelids and anointed the face with white of egg and goose grease to protect it against the air and sun. They also had a recipe to turn blue eyes into black.

All through the history of famous women we find ideas of the bath as an improver of the complexion. Isabelle of Bavaria had enormous decoctions of chickweed poured into hers; Queen Elizabeth bathed in wine; Mary Queen of Scots in milk; Italian ladies in warm blood; Mme. Tallien in crushed strawberries and raspberries poured into water; the Empress Josephine in milk perfumed with violets, and the beauties of the eighteenth century used such infusions as bouillon in which veal had been cooked, rosewater and honey, and juice of barley mixed with the yolk of an egg.

In the time of Catherine de Medici and her famous daughter, Marguerite de Valois, the face was covered at night with a fine linen cloth dipped in milk, into which slices of lemon and orange, with sugar and alum, had been laid, or into a distillation of orange and lemon; but the beauties of the court of Charles II. of England went further and applied crude quicksilver to their skin so that a new one might come in its place.

The Duchess of Newcastle especially recommended this. Nearly all these fashions were derived from Italy, where the most extravagant and dangerous practices flourished. Nothing frightened the beauty, Lucretia Borgia is supposed to have been a brunette, but she dyed her hair any color she pleased. When she went to Ferrara she made her escort bail for days while she applied her cosmetics, and she dyed her hair five times during the journey.

In the eighteenth century Lady Coventry died from the effects of rouge, as did many other women less famous for their beauty.

WOMAN SERVED AS SOLDIER.
Followed Husband Through Civil War—In Many Important Engagements.

Greensburg correspondent Indianapolis News. Mrs. Elizabeth Finnan, age 38 years, is dead after a lingering illness. This simple statement would not arouse special interest, but behind it lies the story of a woman's devotion to the man of her choice and of her sacrifice for the cause of her adoption.

The story of Elizabeth Cain Finnan is one of the most remarkable in the history of the War of the Rebellion. Offering her services at Sandusky, Ohio, when her husband enlisted, she was taken to Cincinnati, where she was accepted as laundress for the Eighty-first Ohio Infantry, and from that day at the beginning of the war until the regiment was mustered out at Columbus, Ohio, in September, 1864, she was never absent from her post of duty.

Although she went in the first place as a laundress, that post was soon abolished and the husband was informed by Gen. Dodge that his wife must leave the regiment. Gen. John A. Logan observed the attachment between the husband and wife and interfered in their behalf. Mrs. Finnan was permitted to remain and a little "A" tent was furnished for her. She drew the Government rations the same as any soldier, and much of the time was made at times of danger she carried a musket; just as the soldiers did and in all respects shared the rough life of the men about her. Often she marched fifty miles a day, and her courage and endurance were equal to that of the soldiers themselves.

A list of the battles in which she took part reads almost like a record of the engagements of the War of the Rebellion. She was at the battles of Corinth, Pocahontas, Huntsville, Ala.; Harrisburg, Mo.; Pulaski, Tenn.; Fort Donelson and Chattanooga, Tenn.; Snake Creek Gap, Kingston, Shiloh and others. After every battle Mrs. Finnan offered her services in the field hospital. Wherever and whenever needed she was at hand, and neither surgeon nor soldier ever called in vain for her aid. At the battle of Lookout Mountain she was able to perform some service for Gen. Grant, who later took occasion to single her out for praise.